

Jeremiah Nunan House
635 North Oregon Street
Jacksonville
Jackson County
Oregon

HABS No. ORE-109

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PHOTOGRAPHS

WRITTEN HISTORICAL AND DESCRIPTIVE DATA

Historic American Buildings Survey
Heritage Conservation and Recreation Service
Department of the Interior
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ADDENDUM
FOLLOWS

HISTORIC AMERICAN BUILDINGS SURVEY HABS No. ORE-109

JEREMIAH NUNAN HOUSE

Location: 635 Oregon Street, Jacksonville, Jackson County,
Oregon.

PART I. HISTORICAL INFORMATION

This house, one of the last--and certainly the largest and most pretentious--to be built in Jacksonville, was constructed on the north side of town for prominent merchant Jeremiah Nunan and his wife between 1891-92. Unlike most of the other buildings in Jacksonville, the Nunan house was designed by an architect--George Franklin Barber of Knoxville, Tennessee. Barber's plans were selected from his architectural pattern book-catalog, The Cottage Souvenir.¹ The second edition of 1892 advertised that "this house was erected from our plans at Taylorville, Ill., and Jacksonville, Oregon."² Although the actual cost of construction is unknown, the advertisement placed the cost of executing this plan at between \$6,000 and \$7,500. H.F. Wood of Jacksonville was the builder.³ The house is now owned and occupied by Mr. and Mrs. Jack Dunlap.

FOOTNOTES

1

Michael A. Tomlan, "George Franklin Barber (1854-1915), Carpenter, Architect, and Publisher" (Paper delivered at the Twenty-ninth Annual Meeting of the Society of Architectural Historians, Philadelphia, Pennsylvania, May 19-24, 1976), Journal of the Society of Architectural Historians, XXXV (December, 1976), 261-62.

2

George Franklin Barber, The Cottage Souvenir (2nd ed.; Knoxville, Tennessee: S.B. Newman and Co. Steam Book and Job Printers, 1892), pp. 79, 178.

3

Marion D. Ross, "Jacksonville, an Oregon Gold-Rush Town," Journal of the Society of Architectural Historians, XII (December, 1953), 24.

PART II. ARCHITECTURAL INFORMATION

A. General Statement:

1. Architectural character: An example of the eclectic style of domestic architecture popular in the late nineteenth century, this large frame structure combines groups of selected elements, colors, textures, materials, and silhouettes to create a picturesque and asymmetrical composition.
2. Condition of fabric: Excellent.

B. Description of Exterior:

1. Over-all dimensions: This house is two-and-a-half stories high on a raised basement. It is basically rectangular in plan with projecting bays and porches. (As described in The Cottage Souvenir, the house was designed to measure 47' x 71'; the first story, 10'-6" high; the second story, 10 feet; and the basement, 7 feet deep.)
2. Foundations: Rock-faced coursed ashlar. Brick piers support the porch and gazebo.
3. Wall construction, finish, and color: Frame with clapboards, shingles of imbricated pattern, and, in the area of the gables, colored stucco. The wooden surfaces are painted white.
4. Porches: In front of the principal entrance and the hall window on the east facade, there is a two-bay portico with gabled roof, heavy overhanging eaves, cornice, and plain vergeboard. It is supported at each of the front corners by a cluster of three Tuscan columns standing on a high pedestal with molded wooden panels. Its tympanum is decorated with an incised abstract sunburst motif. An L-shaped arcaded porch runs south along the east facade from the portico, and then along the south side, terminating at the door to the south sitting room. An octagonal, round-arched gazebo is attached at the southeast bend of the L. The angles of the gazebo are supported by paired Tuscan columns standing on high pedestals with molded wooden panels; the conical roof is topped by a knob-shaped finial. Balustrades the height of the column bases enclose the perimeter of the porch and gazebo. There

is also a small porch on the west side, with access to the kitchen and back hall. On the second floor, above the front entrance, there is a balustraded balcony which is partially covered and partially uncovered. The covered section is formed by two walls of the house and the overhanging attic floor. It has a column of Tuscan design at three corners, an elliptical arch on the front, and a round arch on the south side. The uncovered section extends to the south. There is also a small balcony on the west side above the back porch.

5. Chimneys: On the northeast corner of the gabled east (front) facade, there is a massive buttressed chimney of pressed brick with stone foundation and trimmings, and with an arched window in the base. Stepped stone corbels ascend from the second-floor level to a large scrolled corbel at the eaves. Above, the chimney shaft is decorated with a band of stone modified pellet molding. The "topping out" rises from this molding in alternating plain and corbeled oversailing courses culminating at a corbeled cap--the whole forming a top-heavy, asymmetrical composition. On the face of the chimney at the second-floor level there is a rectangular, stone panel of four parts, each depicting an identical dog-like animal. An interior brick chimney with stone cap rises from the west slope of the roof on the south cross gable.

6. Openings:

- a. Doorways and doors: The principal doorway is in the east facade, in the center of the asymmetrical composition which extends from the southernmost point of the gazebo to the northernmost point of the massive chimney. The opening contains double wooden doors, each leaf having a one-light window in the upper section, and, in the lower section, five rectangular molded panels in three horizontal stacks--two small panels, one large panel, two small panels.
- b. Windows and shutters: The house has windows of many different sizes and shapes--some filled with clear glass, some with colored. On the gable front, a large arched window penetrates the brick mass of the chimney at the first-floor level. This window contains wooden sash with a single pane of clear glass and, above, a leaded fanlight with abstract rays or petals of colored glass branching out from a half-round disk. Its elaborate stone surround with keystone and imposts is carved with

an abstract floral pattern based on Greek precedent. Immediately above, at the second-floor level, is a double-hung rectangular window, with a single pane of clear glass at the bottom, and diamond-shaped panes of colored glass at the top. At the third-floor level, in the middle of the gable, there is a modified Palladian window. All three parts are rectangular and double-hung, each having a single pane of clear glass at the bottom; the upper sash of the middle window contains twenty-five small rectangular panes of colored glass; the upper sash of the two side windows is divided into two sections by a horizontal saddle bar--the upper section having small diamond-shaped panes of colored glass, and the lower, three rectangular vertical panes of clear glass. At the second-floor level, just south of the main gabled facade, a three-sided bay partially repeats the octagonal form of the gazebo. The apex of its roof is surmounted by a tall finial, and a short roof ridge extending from the bay to the intersecting gable roof is decorated with a metal cresting. At the eastern end of the north facade, there is a two-story bay. At the second-floor level, it is an oriel bay in appearance, and contains a window with one-over-one double-hung sash on the front and a narrow, one-over-one-light window in each of its beveled sides. At the third-floor level it is straight sided, with two small windows on the front and a gabled roof which joins the north slope of the main gable roof just behind the massive chimney.

7. Roof:

- a. Shape, covering: High pitched gable roofs. An intersecting gable on the southeast between the front gable and the major cross gable has at its apex a gable ventilator with louvers which faces east.
- b. Cornice: A simple wooden cornice with open overhanging eaves and undecorated bargeboard.

C. Description of Interior:

1. Floor plans: An irregular plan within a basically rectangular space, with the length of the rectangle running from front (east) to back (west).

- a. First floor: The main entrance opens into the southeast stair hall. A wide doorway with sliding doors opens into the parlor, on the north side of the hall. West of the parlor is the dining room. It is connected to the parlor by a wide doorway, in contrast with the original Barber plan which had a solid wall between these two rooms, with built in china closets and sideboard on the dining room side. South of the dining room is a sitting room; these two rooms are connected by a pair of sliding doors. The dining room and sitting room can also be entered from the hallway. A door on the south side of the hall under the main staircase leads to the cellar stairs. A small bedroom is entered through a door in the west wall of the sitting room. An integral ell west of the dining room contains a service area consisting of a butler's pantry, storage space, back stairs, and the kitchen. A small rear hall has doorways to the bedroom on the south, the sitting room on the east, the kitchen on the north, and a small back porch on the west.
 - b. Second floor: The plan is similar to that of the first floor except that a long, east-west hallway runs the full length of the house, opening onto the front and rear balconies. Two chambers open off the hallway on the north and two on the south. A small passage running north off the main hallway leads to a bath, closet space and back staircase on the east, above the first-floor service area; and on the west to a bedroom in the northwest corner of the house, above the kitchen. There is a small sewing room in the area above the first-floor entrance hallway.
2. Stairways: The principal stairway is located on the south side of the main entrance hall. It is an open-well, closed string, half-turn stair with one landing, ascending in two runs to the second floor. It has a molded handrail and turned balusters. The diamond-shaped newel post has incised decoration and is topped with a large molded finial.
 3. Wall and ceiling finish: In the parlor, main entrance hall, and dining room, walls are plaster with molded wooden baseboards and cornices set approximately one foot below the ceiling. In the sitting room, the cornice molding is located at ceiling level.
 4. Openings: Door and window openings are surrounded by molded trim with corner blocks, with carved and incised decoration,

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and base blocks with incised decoration. Sliding doors between the dining room and sitting room have panels of local birds-eye pine. The arched window inset into the east parlor wall has a paneled wainscot below the window opening. The molded trim continues around the arch of the window.

5. Decorative features and trim: The fireplaces in the dining room, sitting room and parlor have original tiles. The wooden mantels and overmantels have elaborate incised and applied floral and geometric decoration. The sitting room mantel is the least ornate of the three. All the overmantels contain mirrors, and the parlor overmantel has turned balusters supporting shelves and a highly decorative entablature.
6. Hardware: The electric light fixture in the parlor, with fluted stem and three inverted foliated branches, is probably original to the house.

D. Site:

1. General setting and orientation: The house faces east onto Oregon Street, and is set back from the street.
2. Landscape: The house is surrounded by large trees, shrubs, lawns, and foundation plantings. There is a Gothic Revival-styled picket fence around the southwest side of the grounds, and a stone wall on the northwest side.

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Historic American Buildings
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